

Food sales down under new management

by Catherine Bainbridge and Jason Creaghan

Food sales in the cafeteria have gone down this year, according to John Shifman, Students' Society Comptroller and Manager of Food and Beverage Service. In September Les Services Alimentaire took over food operations from Students' Society.

Although Shifman would not disclose the percentage drop in sales, he did offer a possible explanation.

"Let's take an example. Say you are paying 28 cents for a doughnut instead of a higher quality doughnut at 32 cents...these are not real figures...then theoretically you save costs but at what cost if there is a 10 per cent drop in volume (theoretical figure)," he said.

"Those are some of my concerns," Shifman added.

Diane Beaudoin, cashier in the cafeteria says the quality of food has gone down from last year due to CVC's disorganisation.

"The food isn't properly rotated and the food ends up going stale. They sell food that has been around too long," she said.

Rotation of food should ensure when supplies arrive, older food is brought to the front of the fridge, while the new food is placed at the back. This guarantees the older food is used up first.

A Union building bar employee, who asked not to be identified, told *the Daily*, "there are sometimes boxes of bread that sit down in the supply room with mould all over them. That cannot be sanitary for the rest of the food."

John Feldman, lawyer for CVC, said the lack of rotation was not management's fault because rotation schedules are clearly posted.

"The problem is a communication one. Some of the workers complained they did not know when their schedule was," he said.

Rudolf Walter, head manager of CVC at McGill, who is responsible for the quality of food sold here says he checks the food everyday.

"I'm not saying that the food is great. It's not up to my stan-

dards," he said, "but we are new here and have some adjusting to do.

"We are here to control productivity and control wastage—make people aware things cost money," Walter added.

CVC is contracted to receive 6 per cent of total food sales in the cafeteria in return for their management services.

CVC is the largest Canadian food service company in the country. According to the na-

The increase across the board in what students pay for food at McGill is about 5.6 per cent Lo said.

Cafeteria workers strike

by Catherine Bainbridge and Jason Creaghan

McGill food service workers in the Union Building cafeteria, and cafeterias in the Arts, Bronfman, Education and Music buildings, went out on strike yesterday.

Union representative Michel Cyr said the 44 workers are protesting lack of job security and stall tactics in ongoing negotiations with Les Services Alimentaire (CVC).

"We thought they (CVC) had agreed to a sign a contract ensuring job security to the 44 full time workers," he said. "I then received a call from a CVC representative who said CVC would not guarantee the jobs, we then decided to call the strike."

The workers had taken the strike vote 3 weeks before said Cyr.

CVC representative and Student Society lawyer, John Feldman told *The Daily* he did not know what the workers were demanding but blamed union for the stalled talks.

"Job security is not an issue. We have always been willing to sign but the union kept making additional demands," he said. "Our direction is expansion and that means more jobs, not layoffs," Feldman said.

Union members told *the Daily* they were afraid that expansion without job security will lead to layoffs of full time workers in favor of cheaper part

please turn to page 3

tional president, Bob Heney, CVC has contacts with all the big food wholesalers. This allows the corporation to buy food in bulk.

Yat K Lo, VP Internal for McGill Students Society says the cost of buying the food for the cafeteria has gone down by 5 per cent.

Bugs in kitchen

by Catherine Bainbridge and Jason Creaghan

When Les Services Alimentaires (CVC) took over the Union building cafeteria this fall they were soon followed by cockroaches, silverfish and flies, say several cafeteria staff.

CVC was contracted by McGill Students' Society this year to run the various cafeterias and bars on campus.

Delores Marcotte, a member of the kitchen staff, said the insects were brought on by the general deterioration of standards of cleanliness since CVC took over.

Last year maintenance workers in the Union Building would clean the kitchen at night. According to cafeteria

staff, cleaning is carried out only in the seating area.

"There were never any bugs last year, it was always very clean," said Diane Beaudoin, a cafeteria cashier. "I opened the orange juicer one day and there were cockroaches all over the top of the machine."

John Feldman, lawyer for the McGill Students' Society and CVC denies cockroaches have ever been in the Union building, much less the cafeteria.

"Flies started up again with the hot weather in October," he said. "But there are none and have never been any cockroaches in the kitchen."

The problem of flies was taken care of in a matter of hours by adjusting the temperature Feldman said.

Beaudoin claims the management has also used other pest control measures.

"The boss saw the cockroaches too and he told me if they were on the orange juicer again I should just psst, psst with some Raid," she said.

Marcotte said she has seen cockroaches on the floor in the kitchen. She said the same manager would "walk around spraying raid while students' food was being prepared."

She also complained of the general uncleanness in the kitchen after the arrival of CVC:

"I walk into a dirty and grimy kitchen every morning," she said.

"They (CVC) don't want to pay for maintenance to clean the kitchen. Right now we are expected to do it in addition to our regular jobs," she said. "I have no time to clean up and get all my work done."

6 other members of the cafeteria staff who asked not to be identified told *the Daily* sanitary standards in the cafeteria have deteriorated since

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McGill Orange Juice is prepared under the careful supervision of CVC and a competent committee of cockroaches.

Birks charged: fraud

by Allisa Palmer

The Chairman of McGill University's Investment Committee and a prominent member of the McGill Board of Governors, George Drummond Birks, has been charged with fraud

and conspiracy.

The economic crimes division of the Québec provincial police has filed four charges of fraud against Birks and each of his three sons, Henry Jonathan, Thomas and Barrie. Each of the charges allege that on or about February 10, 1978, the four Birks conspired to commit fraud and that "by deceit, falsehood or other fraudulent means", they defrauded the Birks Family Foundation and Victor Birks, a family member, of "valuable securities" worth more than \$200,000.

The Birks Family Foundation is a philanthropic organization.

The Investment Committee, which Birks chairs, is a sub-committee of the Board of Governors, manages McGill investments valued at over \$172 million.

Nathan Moss, Secretary of the Board of Governors, said he was "as shocked as anyone" by Birks alleged criminal career.

"I believe these charges are unfounded. I doubt very much whether these charges could be

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Vancouver for Christmas: One way ticket from Montreal to Vancouver for sale, departing December 21 at 7:00pm. Phone Deborah at 931-5978.

Dresser, 9 drawer \$25, 392-4445 (Sophie).

Super 8 movie camera: Canon 1014AZ. 7-70mm Zoom, \$600. Auto winder 2 for Olympus Cameras \$90. Both articles brand new. After 6pm: 937-2989.

APPLE IIc's, complete, 128K, monitor, stand, disk drive \$1499.00. MACINTOSH, complete, 128K, disk drive, mouse, Macpaint/write, imagewriter \$3099.00 without printer \$2445.00. New, guaranteed. Mike 387-9337.

Queen size mattress and box spring. Good condition. Best offer. 842-7508 after 7pm.

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HONDA CIVIC 1979, 4-speed, AM-FM stereo, excellent condition. Call 337-9813.

372 — LOST & FOUND

Lost — Ladies Seiko Quartz watch. Reward offered. Please call: 286-0219.

Lost Gold earring on lower campus near MacDonald Engineering Building. Sentimental value. Call 933-8138. Reward.

2 pairs glasses found. Pick up at Students' Society reception desk, Union 105.

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...Birks charges

continued from page 1

substantiated. They've always been very upright people. I'm still in shock," he said.

According to Moss, Birks "has been a regular member of the Board."

S. Budden, University Treasurer said that Birks "is one of the nicest people I have ever met."

Birks, a third generation member of the McGill Board of Governors, is the president and chief executive of Henry Birks and Sons Ltd., which has an annual revenue of \$200 million

from its 175 retail jewellery stores.

Birks and family appear in Peter Newman's book, "The Canadian Establishment", in "The \$20 Million Group".

According to McGill Legal Aid, Birks could face up to ten years in prison if found guilty.

Birks was unavailable for comment.

...strike

continued from page 1
time labour

Players Theatre is holding auditions for the play to be presented the second week of January, Tom Stoppard's "Every Good Boy Deserves Favour", Faculty of English, Arts Building, today at 10-12h00, Friday 10-12h00 and Monday Nov. 19 12-14h00 and 16h00-18h00. Musicians and one female singer also needed.

Recital Hall 15h00, "The reconstruction of the Mass of St. James of Compostela, Prof. Paul Helmer.

Caucus on Lesbianism meeting from 17-19h00 in Room 423, Union. Topic:

Despite opposition from Students Society management the food service workers first formed a union in February 1984 with local 791 of the FTQ. Over the summer Students' Society contracted CVC to manage McGill food and beverage operations. The union was left to negotiate a new contract with CVC.

Feldman has not yet met union representatives.

Insects invade

continued from page 1

CVC took over operations.

CVC and Student Society managers have been advised by John Feldman not to speak to the press while the strike is on.

monogamy and polygamy. School of Social Work Film Series 1. An Easy Pill to Swallow, 2. The Alcoholic Within Us, Room 110, Wilson House, 13-14h00.

Dance, Dance, Dance Come to Detour, McGill's Residence Pub, Happy Hour 22-23h00, beer is 75¢, 3935 University. Project Ploughshares, McGill disarmament group, is having a general meeting at 15h00 in Room 413, Union. Everyone is welcome.

Women's Day at Gay McGill, Room 417, Union, all women welcome.

Women's Union Birth Control Co-op is open 12-15h00 Monday through Friday. Diaphragms (with prescription), contraceptive jelly and condoms are for sale. Information about all methods of birth control, abortion and venereal disease is also available. Come; ask questions; get informed.

Statistics Colloquium — John Hartigan of Yale University will speak on The Statistics of Molecular Evolution, 15h00 in Burnside Hall, Room 1205.

McGill Nightline listens weekends 18h00 to 3 am and nightly 21-3a.m.

Café Commun-Commune, films in series on social rights: "The things I cannot change and "The Wages of Work, 20h30.

FRIDAY

McGill Student Pugwash, a science and ethics discussion group, is holding a wine and cheese at 17h00. All are welcome to come and meet the members at Pugwash and talk about the group. Phone Monica at 279-9229 or Ray 844-4641 for information.

Café Commun-Commune, presentation by country wide people's lobby "consolidating low-income earners' rights", 20h30.

Mass of St. James of Compostella, men and boys choir directed by Wayne Riddell and Paul Helmer, Pollack Hall, 20h00.

MCSS Bridge and Mahjong every Friday at 19h30 in Union B-09. For information call Ann at 288-0303.

Herpes Groups are being formed at the CLSC on Peel Street for people with genital herpes. Information and an opportunity to discuss personal difficulties related to having the disease will be provided. Call Lise Laporte at 842-8576.

Americans Abroad Council meeting, at 16h00. General meeting (open to all) at 17h00. ISA Lounge B15 Union

Special Seminar Presentation commemorating 62 years of sociology at McGill. Dr. Nathan Keyfitz will speak on "The Frontiers of Population Research" at 15h00 in Lea, 728. A panel presentation at 16h30 will inaugurate two memorial prizes in Sociology. McGill Film Society will screen "A Tale of Two Cities (1935) with Ronald Coleman L132 at 20h00 (one screening only).

SATURDAY

McGill Film Society presents "The Eyes of Laura Mars" with Faye Dunaway and Tommy Lee Jones. L132 at 18h15 and 20h30.

Savoy Society Rehearsal for all chorus members in Union B-01 at 10 am (sorry for the previous error).

Women and Words presents "A Celebration of Women's Voices. Simone de Beauvoir Institute, Concordia at 20h00. Call Lou Nelson 524-3273 or Carole La Grenade 252-8410

The rocky road

WOMEN'S CENTENNIAL CTTEE REFUSES HEJIRA FUNDING

"McGill's literary magazine for women" — Hejira has been refused funding by the McGill Women's Centennial Committee. Joanne Sisto, business manager of Hejira, says the magazine is having a difficult time getting funding and has received a negative response from the committee.

But, according to committee member June Naylor, the committee has no available funds. "We are underfunded, we're in the position of asking people to donate to us. We can't support anything, we not sure if we can support ourselves."

Sisto says, "I believe that the women's centennial committee does have a certain amount of flexibility, more than they're willing to admit." Sisto adds "It's not their saying no I object to but the committee's general unresponsive attitude toward students."

MENSTRUAL TENSION IS NOT A MALE MYTH

For most women, menstruation is simply another event in their lives. Sometimes inconvenient and often painful, it is part of a necessary routine.

Yet, much of the secrecy concerning the topic can be traced to the forced segregation of women during their periods (described in the Old Testament, Hindu laws of Manu, Zoroastrian sacred books) for fear of contaminating either men or material surroundings.

So, it's not surprising "feminine protection" products are marketed as "discreet, odourless protection" so "nobody knows."

The feminine hygiene industry is a multi-million dollar one, simply because women believe they must use the 'right' products or suffer the consequences.

It is well known that upwards of 75 per cent of all women experience some problems during their period. For some, it may simply be cramps, headaches, tension, irritability, or some other minor inconvenience. But this is enough to disrupt women writing final exams or those placed in similar stressful situations. Some women experience cramps so debilitating they cannot stand and cannot work.

BIRTH CONTROL CO-OP OPEN

The Women's Union Birth Control Co-op is open Monday to Friday from 11-14h00. During these hours staff members sell contraceptives. As well, they offer counselling on abortion, venereal disease and contraception. Diaphragms, foams, jellies and condoms are available at reduced rates. However, diaphragms will be sold only upon receipt of a doctor's prescription.

PENTHOUSE FINALLY BANNED...

The Federal Government, that paragon of virtue and vanguard of women's rights banned, in good conscience, the December issue of Penthouse at the border only after every single one of them were safely in warehouses and on news stands.

Jim Benjamin of Benjamin News, the Montréal distributors of Penthouse, said, "The Federal ban doesn't affect us one bit."

...BUT THE GAZETTE STILL USES THEIR AD

The Gazette ran an advertisement on page C-8 last Monday for the Special Bondage Issue of Penthouse. Gazette Ombudsman Clair Balfour said as long as an ad is deemed by the Gazette "in good taste" it's accepted. Balfour also thinks the Gazette has a moral duty and a practical need to maintain openness and willingness in their advertising policy.

"Newspapers are not the place for the resolution of a controversy. What if we closed our doors to the depanneur down the street," Balfour said.

Benjamin News is the biggest distributor of English language publications in Montréal.

SEXUAL HARASSMENT PROVOKES DEMONSTRATION

A woman working at the General Motors plant in Ste. Therese was repeatedly sexually harassed by her co-workers to such an extent she had to take sick leave. After filing a complaint with management at GM, all the men in her department began a new campaign of harassment. This intimidation escalated to vandalising her personal possessions, threats of sexual abuse and physical threats like breaking her legs. GM has since decided to take away her sick leave pay. The company refuses to improve her working conditions so she could go return to her job.

There will be a demonstration in front of the GM plant this Friday organised by the Groupe d'aide et d'information sur le harcèlement sexuel au travail. Buses will leave Carré Saint-Louis at 14h15 and will return at 18h00. For more information call 526-0789.

Anna Asimakopulos

Catherine Bainbridge

Leela MadhavaRau

EVENTS

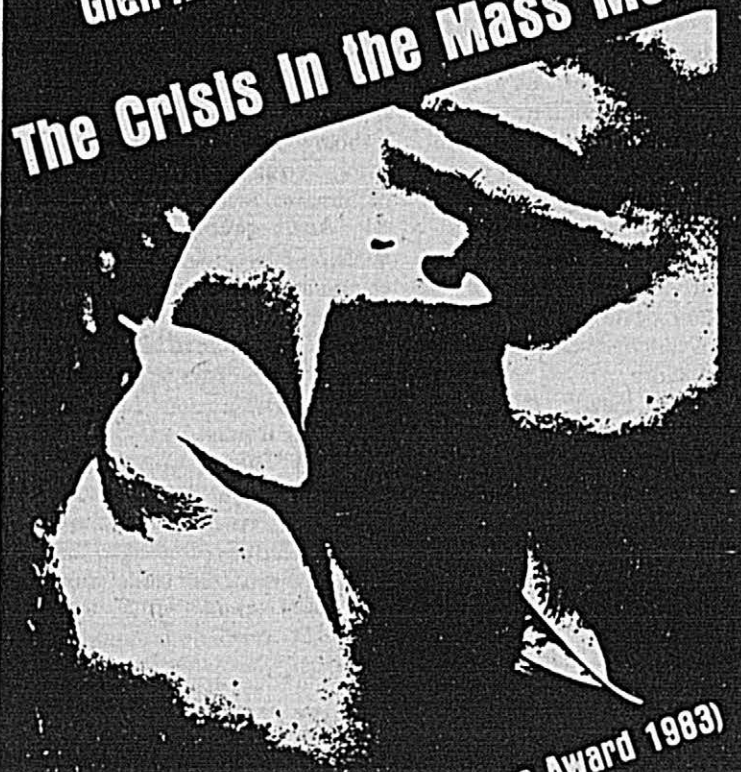
THURSDAY

Anthropology Seminar Series — presents Prof. Ikawa-Smith speaking on "Two arachaeological innocents in China," 16h30 in Lea 720.

Humanists McGill Information meeting, Lea 420 at 16h30, "Humanize McGill!"

Glen Allen

The Crisis In the Mass Media



(Winner of the National Newspapers Award 1983)

Wednesday November 21st

THE MCGILL DAILY Speakers

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Bill Murray 'busts' The Razor's Edge

by Rod Findley

OBJECTIVE: To change Somerset Maugham's thought-provoking 1944 bestseller, *The Razor's Edge*, into an insipid bucket of homogenized pap.

WHORE YOU GONNA CALL? Bill Murray.

As well as starring in the film, Murray also claims the dubious honour of having, with director John Byrum, written the screenplay. This new screen adaptation (the 1947 version starred Tyrone Power) successfully loses all the depth and subtlety of characterization that gave Maugham's novel its appeal. Dealing with such a hard to cinematize theme as self-discovery, a filmmaker must tread carefully to avoid hackneyed imagery and glibness. The heavy-handed approach of this latest effort goes one step beyond glib — it becomes outright ridiculous.

The characters were evidently chosen, unadapted, from the Columbia Pictures' cardboard-cliché characters file. The ubiquitous scar-faced pimp, snooty Harvard undergrads, and hordes of mindless socialites from the American 20's circulate among a myriad of other stereotypical cut-outs. All are hopelessly simplified for us, the slow-witted audience, on whom, it seems, all attempts at depth would be lost anyway.

Perhaps most tragic of all is the lost potential in the portrayal of Elliot Templeton (Denholm Elliott), the cosmopolitan social climber. Denholm Elliott drops all the foppishly enigmatic excessiveness that brings the character flamboyantly to life in the novel, and ends up portraying Templeton simply as an unsympathetic and wisened-up old snob.

Now the fun part — Bill Murray in his portrayal of Larry Darrel, the disillusioned youth of 1920's America. Returning home from the horrors of the World War I trenches, Darrel is offered the chance to rejoin the happy-go-lucky society which he had left. His fiancée is waiting for him and he is offered a high-paying position with a stock brokerage firm. But Darrel is a changed man. Polo and Perrier are no longer his bag and he sets out on an odyssey of sorts to try and discover what is.

True to the "Lost Generation" form, Paris is the first stop. His experiences there and in a French coal mine just don't do it for him, however, so it's off to India for more cute encounters with the locals.

It's in Tibet that Darrel finally does find life's true essence. Here in his isolated mountaintop lean-to he begins to toss his books into the campfire. He gazes out over a breathtaking mountainscape and gives us his best 'droopy-eyed mystic' look. The music swells, the cymbals crash...and there it is. Hackneyed imagery?...never!

We're not free of Darrel yet, though. Now it's back to Paris where he's forced to confront the backstabbing and bickering clique who he had escaped nearly ten years earlier. And so on...

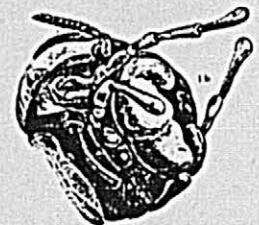
Apparently, Murray agreed to do *Ghostbusters* only on the condition that he be allowed to do a 'serious' film soon after, namely this one. One really wonders why he bothered. In *The Razor's Edge*, he does nothing to prove that he has the capacity to do anything more than he has already done. The pre-war Darrel is the easily recognizable and ever-tedious Bill Murray buffoon transplanted to a new setting. Watching the post-war Darrel in action you still have a lurking fear that some inane 'Ghostbusterism' is, at any moment, going to pop from his lips.



Bill Murray, star of *The Razor's Edge* from Columbia Pictures, gives us his thespian 'droopy-eyed mystic' look.

The real tragedy of *The Razor's Edge* inauspicious showing is not so much in Murray's personal failure in a dramatic role but more in the fact that such potential was wasted on his clownish experimentation.

The Razor's Edge is a story about the rejection of materialism and comfort for nobler aspirations. Had it been done well, the film just might have inspired some healthy introspection of the type very rare in the self-satisfied and materialistic eighties. As it stands, the only thing this film inspires is a sardonic snigger and the fervent hope that Bill Murray stays where he belongs.



Package your body

by K. Gombay

Daisy, The Story of a Facelift, shown at the National Film Board (NFB) last Tuesday night, follows a woman through the process of cosmetic surgery.

It is a film which examines our assumptions about physical appearances, and ultimately our equation of beauty with love. For Daisy, her body is as a product which she is trying to upgrade. As she remarks to her doctor, "Before you open the package, you look at the wrapper."

Michael Rubbo, the director and narrator, suggests in the film that this conception of one's self as an object to be created and transformed in order to attract attention is fairly widespread in our society.

In the film, Rubbo travels to a plastic surgery clinic in the U.S. where recorded telephone messages promise "the truly sculpted body" while the camera pans over the price list, emphasizing the economic aspects of this search for beauty.

Through interviews with doctors, psychologists, a personal consultant and people on the street, Rubbo probes the effects of looks in such varied aspects of life as choosing a lover, hiring an employee or making a court appearance.

Cosmetic surgery simply exists at one end of a continuum, the camera suggests, as shots of Daisy on the operating table are interspersed with shots of her having a facial. If one, why not the other, argues the silent logic of the camera.

The film follows Daisy from the moment she first makes her decision, through the operation, until she eventually flies off into the sunset with a new face. Along the way, we witness her conversations with friends, doctors, colleagues and family.

We are presented both with her public image as a confident, secure woman, and with her more private moments of indecision and self-doubt. It has been a difficult decision, Daisy says, and she has agreed to make the film because there are a lot of people thinking of having facelifts, people who may share her fear that "the past may become more interesting than the future."

Daisy discusses her marriages, career, loves and family with a candor and wit that amuses, but rarely touches, the audience.

One of the few moving sequences occurs when Daisy discusses her terror of growing old, and her fear that she will not know how to behave, and so will make herself look ridiculous. The episode is filmed in a beauty parlour where the camera moves from Daisy, who is having her hair dyed to hide the grey, to an elderly woman who sits under the drier with her hair in rollers.

The film itself combines the use of scripted sequences with unrehearsed episodes to provide a visual diary of Daisy's life. Although Daisy herself is at home with the camera, some of her friends are less so.

For example, during certain sequences,

notably one in which Daisy accosts a man in the doctor's waiting room to ask what he is seeing the doctor for, there is an unnatural and forced aspect to the conversation which makes the viewer squirm. Surely, one thinks, a man would not immediately be at ease discussing his plans to have his double chin cut off with a complete stranger, especially with a stranger who has a movie camera capturing her every movement.

Nevertheless, despite these moments which stretch the viewer's credulity, the film offers an interesting and unusual style which questions many of our assumptions about the nature of documentaries.

listingslistingsl

by Kultcha Kollektive

Eartha Kitt: If you are into thinking about sex without actually doing it, then Eartha Kitt's for you. She will be performing at the Spectrum, tonight through Saturday. Tickets are a steep \$18.50.

Theatre Shmeatre: Montréal's original improv group is back with their special "Canadditudes World Tour". What's a Canadditude? "You should know, you never leave home without it." Price is a cheap \$2 & \$3. Sunday, November 18th, 20h00 at Le Steppe, 5175 Park. 845-2940.

American Devices: A reputedly good hard core band, touted as a "prototypical post-punkazoid" group. They will be performing tonight through Saturday at Station 10. Tickets are a mere \$1.50.

Ebony Affair: A R.&B./Calypso group, which may very well be good to dance to. Check them out at the Rising Sun from tonight through to Sunday night. Call 861-0657 for more information.

Saved: Presented by Players Theatre, *Saved* represents a departure from Players' traditional affection for risqué, glitzy "Théâtre". By English playwright Edward Bond, *Saved* concentrates on the 'new poverty' altered by appearance in the age of television, space, and micro-chips. Not a play about discovering yours or anybody

else's cute habits or interesting idiosyncrasies. It will be playing at Players' Theatre, 3480 McTavish, Wednesday, Nov. 21 to Saturday, November 24, and Tuesday, Nov. 27 to Saturday, Dec. 1. Tickets are \$4.00. Call 392-8989 for reservations.

A Hunting Accident: The critically acclaimed Russian film based on Chekov's novel. It will be playing on Saturday, 19:15 at the Seville, 2155 Ste. Catherine St. W.

El Norte: Winner of this year's Montreal International Film Festival, which certainly says something. It is currently showing at L'autre Cinéma, tomorrow night through to November 22nd, at 21:00.

The Children of Paradise (Les Enfants du Paradis): An excellent film, set in Paris in the 1840's with a breathtaking view of the relationships between life and theatre, mime and tragedy. In French with English subtitles. Showing tonight at 21:00, at Cinéma V, 5560 Sherbrooke West. Admission is \$2.50.

Point of View: This excellent series of topical NFB films continues at La Place du Cinéma, Complexe Guy Favreau (Metro Place D'Armes), this Tuesday, November 20 with a salute to the 25th anniversary of French production at the NFB. Of course, special night means special price. Call 283-4823 for details.

the Supplement

by Chris Cavanagh

If you were told that Canada had contributed to the development of a lethal gas-fence to stop illegal immigration on the US-Mexican border, would you believe it?

In all likelihood you might or, at least, you might not disbelieve it. The major media is rarely confronted by an audience that demands accountability, and most consumers of information do so with little thought to what they receive.

Would you look further into such a story or simply add it to the growing list of anecdotal episodes that make up most of reported news happenings?

Resisting the Pharaohs by Julian Samuel, an independent film-maker from Montreal, challenges the faith of uncritical consumers of information who read newspapers because the cereal box has been read twice over, watch TV to be entertained by starvation in Ethiopia, war in Lebanon, and political suicide in the United States.

beyond its limit. At this point it becomes imperative for the viewer to ask the director if the information is true or corroborate the information by some other means. Either way the viewer is encouraged to take a more active and participatory role in the transmission and consumption of information.

The latter half of the film concentrates on indicting the church of complicity with the military-industrial complex. The images here, as throughout the film, are meant to shock; a rather simplistic reaction to evoke over such a complex subject. Samuel seems to overestimate the power of shock to educate and his approach suffers from this as much of the film provokes reaction rather than critical thought.

The polemical nature of this film demands a more cohesive approach to a criticism of the interconnections of church, state, business and media. The disjointedness and simplistic use of images and the seemingly deliberate sloppiness of the production are meant also to shock and leave the viewer with a vague sense that these estates are

mangled media



Julian Samuels attacks blind consumption of the media in his new film, *Resisting the Pharaohs*.

Pharaohs begins with an indictment of the Canadian media and arms manufacturers as complicitous in the continuing erosion of individuals' critical faculties.

A rapidly changing montage of images (lists of Montreal-area arms contractors, bank fronts, shopping plazas) juxtaposed with voice-over narration of fictional news events makes a strong expressionistic comment on the connection between media and arms manufacture. Names and addresses of munitions companies scroll up the screen of a visual display terminal, characters are deleted to music fit for a cast-of-thousands Hollywood epic.

We hear ludicrous information about an accidental use of a nuclear bomb from a voice-over followed by a somewhat surprised and muted newscaster. Much information is related about Canada's role in the sale of arms to the third world.

The film does not develop any critical distance between information that is quite obviously lampoon and that which is legitimate. No information can be trusted and all of it must be suspect.

This is the most powerful thrust of the film, though it lacks a clear articulation of this point. The effect of these anecdotes taken all together is to have one's belief stretched

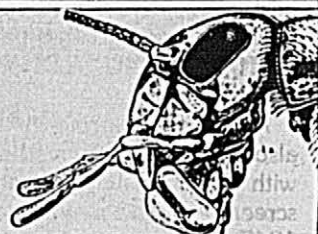
somehow related. This film does not empower the viewer to begin criticizing these interconnections except in the most rudimentary sense. And it is not certain that even on this basic level it does not do this negatively.

The structures of church, state, media and business are very complex and, for the most part, hidden from the people. Especially hidden are the similarities between these four estates.

The continuing centralization of the structures of the mass media and the interrelationships between media, business and government make it imperative that a dialogue begins in society about these phenomena. These structures become more distant and less responsive to the public whom, we are led to believe, they are supposed to serve. People must empower themselves to alter the course of this increasing process of centralization that is part of the spiral towards nuclear war. We must begin to analyse this process and set up a counter-process that will slow and finally halt the arms race.

Julien Samuel has made a brave attempt at juxtaposing these structures through the medium of film, but is weak in contributing to a popular dialogue that is the first step in trying to change these structures.

GORE



THE TOP 5 GORE MOVIES

by Jamie Rappaport
and Richard Rosensweig

Horror movies are in great abundance on video club shelves. Hiding amongst the many horror titles lurks a macabre subgroup of hardcore gore films. Gore movies are simple to categorize. They have three basic criteria: blood, guts, and the dismemberment of human or animal bodies.

Appreciation of gore films is not restricted to a deeply disturbed few. The existence of hundreds of such movies supports the notion that they command a significantly large audience.

Instead of criticizing the mentality of viewers of gore, one should try to understand the element of catharsis offered by such films. Their mindless nature serves to release the viewer from a day's pressure and misfortunes. What better way to forget you failed your English midterm than to watch some madman slice his hand off?

The gore is generally so stylized and so ridiculous in the best of the genre that one absolutely cannot take them seriously.

In order to judge the quality of a gore movie, one must virtually ignore plot, acting and dialogue. The frequency and realism of acts of butchery determine the film's success or failure.

For the uninitiated viewer, choosing a gore film is not an easy task. There are a majority of morbid titles promising carnage and massacre that deliver nothing more than an exercise in tedium. The following list should act as a guide to help video viewers find the most stomach-turning scenes available.

1) **Dawn of the Dead:** A gore classic, this story runs rampant with flesh-eating zombies. There is a small band of heroes to root for, who can only survive by blowing the heads off living corpses.

2) **The Evil Dead:** The first 20 minutes are boring, but this picture scores points for originality. Instead of the usual stalking a group of teenagers and murdering them horribly, the protagonists themselves turn into creatures in this film (after reading a book on ancient witchcraft). Not too bloody, these creatures are hideously deformed. There are enough bizarre effects to keep the viewer in a state of shock. 3) **Friday the 13th, Part I:** The original should not be judged by its hideous sequel. Here, the viewer follows the step-by-step path of a hideous murderer whose collection of weapons is quite imaginative. Simple stabbing just won't suffice, as summer camp counselling becomes a bloody nightmare.

4) **Andy Warhol's Frankenstein:** Warhol has presented Mary Shelley's classic at its goriest. This adaptation strays far from the original that it is no more than a diabolical series of bloody, 'scientific' experiments. In order to be in the right frame of mind to appreciate this movie, midnight viewing is a must.

5) **The Texas Chainsaw Massacre:** Madmen run a slaughterhouse in which every kind of flesh is impaled on hooks and hacked apart to the buzz of a chainsaw. This is a cult classic which can be viewed repeatedly.

Violent Femme

by John Speagle

If you weren't at the Palladium last Thursday night, you missed a good live performance by one of the freshest-sounding bands around, **Violent Femmes**.

An enthusiastic audience can make a difference to the performers, and to you, if you're a part of it. This crowd seemed to be quite familiar with the material. Each song was followed by high-pitched screaming reminiscent of old Beatles' clips ('Femmaniacs?').

The band consisted of a drummer, who stood centrestage and used brushes to create an effect that can't really be described as rhythm; a terrific bass player who led the band's sound and sometimes played an acoustic bass — an instrument that looks like a very fat acoustic guitar; and lead vocalist-guitarist Gano.

Gano's plaintive, almost silly voice bears obvious similarities to Lou Reed (c. *Transformer*).

The lyrics are brash, delightfully forward and confessional. The music incorporates a wide variety of American styles and the end

result defies labelling. You can find an accurate description of their sound in *Siberok's Gazette* review.

They have two albums. **Violent Femmes** contains material which is consistently good. Their other album, **Hall on Fire**, is also good but contains some weak material. A horn section has been added, usually a bad sign for a rock group.

The opening act was Montréal's working "sludgeably" duo, **Voodoo**. They are one of the original local bands and they played one song after another. I haven't heard enough to be bored with their minimalist style — a combination of a singer with a weird voice and a four-stringed guitar and a drummer with no cymbals — although I wonder how far they can go with it.

The disappointment of the evening (aside from the venue, which I discovered was a roller rink), was the third band, Toronto's **L'Etranger**. They seemed earnest and urgent onstage, which come off better in a small club and may explain their sizable following in Toronto. Their songs lacked driving force and coherence. Boring.

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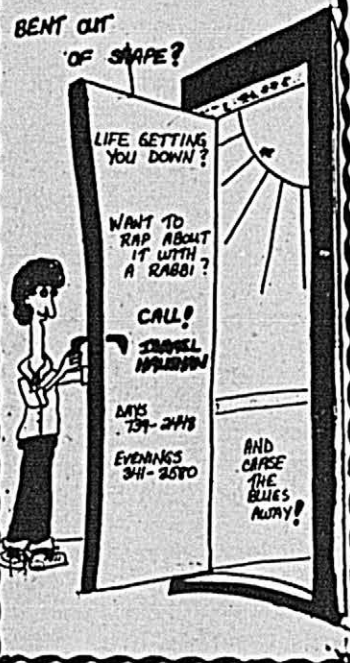
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The student in this position will familiarize him or herself with guest speakers currently on the university lecture circuit and present a speakers program for the remainder of the 1984/85 year (including the Winter Carnival period) to the Board for approval. The Vice-Chairman (Speakers) will oversee the implementation of the approved speakers program with the assistance of the Speakers Committee.

For more info, contact Yat K. Lo (V-P Internal) at 392-8970

Applications available at Students' Society General Office c/o Leslie Copeland

Interested in going to the Canadian University Press National Conference. Nominations now accepted.

Elections for 1984 Christmas Editors (new staff only) will be held on Tuesday. Come and talk to an editor if you are interested.
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374 — PERSONAL

There are only 9 issues left of the McGill Daily until the winter break. get your ads in now! (issues Nov 19, 21, 22, 26, 28, 29, Dec 3, 5, 6)

Dear Canada: Look up... waaaay up... and you'll see Rusty the rooster, Jerome the Giraffe and me at the Red & White Revue. — The Friendly Giant.

385 — NOTICES

FREE LECTURE: Learn how to utilize vast untapped areas of your mind; develop a super memory. Nov 7th, 8:15pm. Call for reservation. Dr. N. Schiff. 935-7755. 1538 Sherbrooke West N., 710.

Anglophone Students, from province of Quebec, needed for social psychology study. One session. Leave name and phone number at 392-4698. Say it's for Jeannette's study.

Wanted: one Bob Schnapps. Description — blonde, ladies man, 4 legs. When seen Bob Schnapps says "Lookout for the MASH BASH on Nov 23rd — Union Ballroom"

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Special PGSS Council Meeting: November

21st, 5:45pm, Thompson House: Student Society relations (Grace Permaul will address council); PRAF Report; PGSS Membership; other business.

Research subjects needed for a McGill-RVH Immunology study. Three or four sessions ranging from 20 minutes to 1-1/2 hr. Volunteers will be paid \$40 upon completion. Please phone Martin at 392-4865 for further information.

DETOUR TONIGHT — Come and party at McGill's hottest weekly Pub. Happy from 10-11pm. Beer = 75¢. 3935 University St. Sponsored by Labatt.

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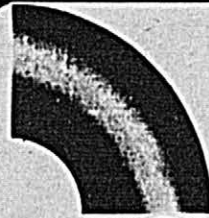
Ghostbuster party at the Red Door, 3647 University, on Friday Nov. 16. 10:00pm start.

387 — VOLUNTEERS

The Women's Y needs volunteers for their handicapped swim program. Patience the only requirement. For more information contact Community McGill at 392-8937 Union 408 or call Susanne at 288-9220.

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SPORTS SHORTS

by Earl Zukerman

Bolstered by a sudden sense of nationalism, the McGill Redmen showed their U.S. counterparts that Canadians can be just as patriotic.

While awaiting the Canadian anthem before facing-off against Brown University, it

became apparent that something was wrong with the tape.

Following 10 seconds of embarrassing silence, the team began to sing the anthem in unison, supported by 3 Canucks in the press-box.

Given a hearty ovation for their effort, McGill repaid the crowd by allowing Brown to score 1st on a power play (PP) goal. McGill has scored 1st in only 2 of their 10 games played to date.

Undaunted, the Redmen stormed back with goals by Dave Pretty, Benoit Lafleur, Alain Robichaud and Jim Chandik to win 4-3.

At New Haven, Conn. the previous day, McGill suffered a tough 3-2 setback on a PP goal scored at 0:40 of sudden-death overtime.

Mark Reade and Doug Harrison were McGill's marksmen in front of 1,859 fans, including the McGill Cheerleaders who drove some 7 hours to attend.

Harrison had a chance to snap the 2-2 tie on a breakaway

with 5 minutes remaining in regulation time but couldn't control a bouncing puck. "It wouldn't stay on my stick" said a glum Harrison afterwards.

After only 23 seconds of overtime, referee Bob Kupka assessed Mike Babcock a holding penalty. With a 4 on 3 situation, it took Yale only 17 more seconds to score.

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